ORIENTAL GAMES



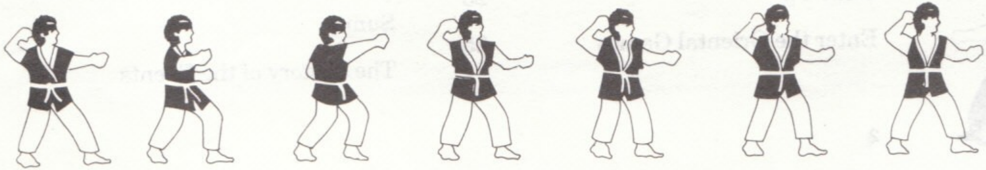
坐 MicroStyle 坐

A NEW STYLE OF ACTION

ORIENTAL GAMES

土坐

土坐



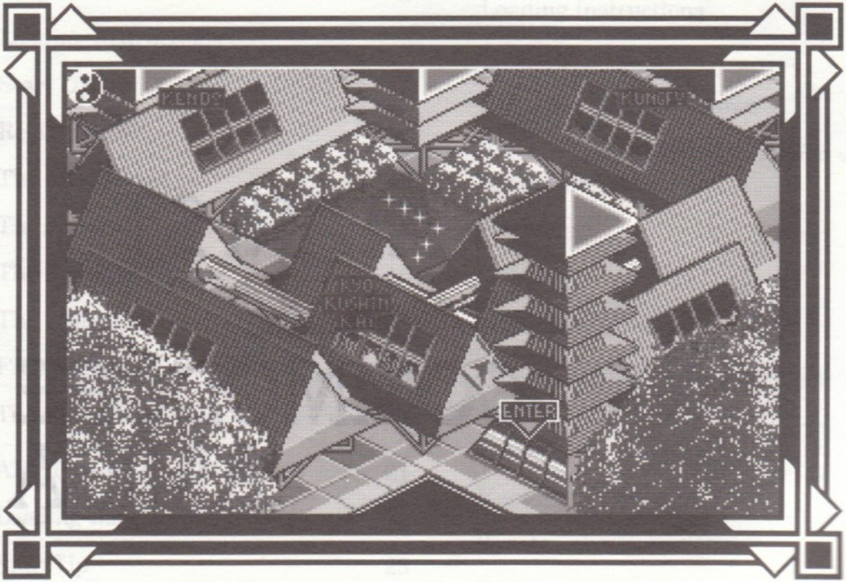
CONTENTS



ATARI ST & COMMODORE AMIGA

一土坐土坐




ENTER

LOADING INSTRUCTIONS

Required Equipment

Your Atari ST or Commodore Amiga must have at least 512 K of RAM, a colour monitor and a joystick. You will need a blank formatted disk, prepared in advance, to save your game details during play. Please see the section on "Loading and Saving" for full details.

Loading Instructions

Load the game into your computer in one of the following ways;

1) Atari ST

Switch off your computer and remove any unnecessary peripherals. Insert Disk A and switch on. The program will then auto-load. Please follow any on-screen prompts.

2) Commodore Amiga

If your computer has KickStart in ROM, insert Disk A at the Workbench prompt - the program will then auto-load. Please follow any on screen prompts.

If your computer does not have KickStart in ROM, load KickStart as normal, insert Disk A at the Workbench prompt and the program will then auto-load. Please follow any on-screen prompts.

What if my game fails to load ?

In the vast majority of cases a loading problem is not because of faulty software, but either an incorrect loading procedure or a hardware fault.

Please ensure that the loading instructions have been correctly executed. The commonest hardware failures are due to a misalignment of the heads in the



disk drive. Such faults may be detected by loading the game on another computer. (Either use a friend's machine or ask the software store from which the game was purchased to test it).

Alternatively, a virus may been have transferred to your hardware from another piece of software. Pirated copies of games are an incredibly common source of viruses. It always pays to own original software.

In the unlikely event of a software fault, please return the complete package, with receipt to the place of purchase. MicroProse regret that goods cannot be replaced unless bought from the company directly.



If you have any difficulty whilst loading Oriental Games, or need help whilst playing the game, MicroProse will be happy to assist you on the Helpline. Please ring (0666) 504326.

START UP

Once the game has loaded, you will be shown the "dojo", or fighting school, in which the Oriental Games are held, overlayed by four icons, representing the choices which will become available to you; Registration for the Oriental Games, (which is the only currently selectable one) or to compete in one of the three events - Kendo, Kung Fu or Kyo-Kushin-Kai. These will be selectable once you have registered.

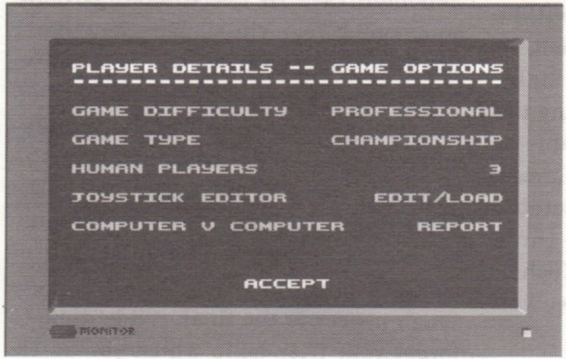
REGISTRATION

Every top martial arts expert depends upon his coach for success. Yours has trained you to the peak of your fitness, and has taught you all the moves needed for the three events to perfection. He has also instilled in you the discipline necessary to triumph in the Oriental Games - shortly it will be up to you alone to perform in the packed arena. But while you meditate in the dressing-room, summoning your 'chi' (inner strength) for the first bout, your coach will register you with the judges, so that the competition draw may be made. All of the human-controlled players competing in the Oriental Games have been trained in the same fighting school, so you'll probably be kept apart in the early stages of competition. But when the going gets tough nearer to the final, it'll be time to forget your friendship whilst you battle for the medals !

On entering the reception area of the dojo, your coach will be greeted by the Official, sitting behind the Registration Desk. She will ask for information regarding the competitors, and the type and level of competition they wish to enter. This information is given to the official via the Game Options screen.



The Game Options Screen



There are five game features which may be altered via this screen. The features are selected by moving the joystick up and down until the feature you wish to change is highlighted. The options associated with a particular feature may then be viewed by pushing the joystick left or right until the option you wish to select is displayed.

Game Difficulty

Firstly, you must decide which level of opposition you wish to be matched with. Do you wish to enter the Oriental Games at Novice, Professional or Master class ?

It is advisable to enter your first Oriental Games at Novice class, as you will find it easier to learn the moves for the three events with Novice class opposition. If you are good enough to succeed at Novice class, you can always try your luck against tougher fighters at a later stage.

Game Type

The Registration Official needs to know the type of competition you wish to enter. There are two options; to compete in the championship for the Oriental Games Trophy with fifteen other competitors, or



to enter a head-to-head two competitor match. The head-to-head may be player vs. player or player vs. computer.

Human Players

You should input the number of competitors to be registered from your school. This number can be up to a maximum of 16 in the championship competition, or 1 or 2 in the head-to-head.

Joystick Editor

You must decide whether you wish to change any of the pre-programmed moves for the three events. This is done by using the Joystick Editor. You may decide to skip the Joystick Editor and use the pre-programmed moves, but your effectiveness as a fighter is likely to be diminished. Once you have used the joystick editor, you can save your own moves on a disk. If you have already edited positions, and wish to load them, you should select 'Edit/Load Stick'. Full details of loading saved games can be found on page 15 of the manual.

Computer v. Computer

You should choose whether you wish to watch the bouts not including competitors from your school, whether you wish to receive reports on the fights, or whether you are not interested in watching them. This feature will not be available for head-to-head fights, as there is only one bout !

Accept

Once you have set the Game Options to those required, move the joystick to highlight "accept".

All features and currently selected options



will then be highlighted. Press fire to confirm your choices.

The registration process is now nearly concluded, and the Oriental Games Registration Card will be displayed, giving the names of all those competing in the spectacle you are about to witness. Human players may now input their names via the keyboard.

After each name is entered, press "return". This will display a joystick icon which will alternately flash from left to right. By moving your joystick left or right, you may select your preferred joystick for fighting. It may not always be possible to comply with the stated preferences, when both competitors have selected the same joystick. In this case the judges will decide. If no name is entered for a competitor, he will be given an Oriental name. Once all names have been entered, and the final player has made his or her joystick selection, you will be returned to the 'dojo' screen.

The First Event

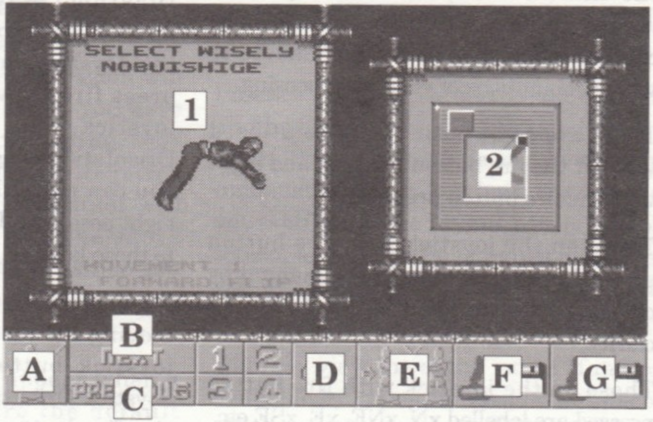
Select one of the events from the icons displayed on the 'dojo' screen. Before your first bout, providing that your Coach has requested it at Registration, you have the opportunity to use the "Joystick Editor", a unique feature of Oriental Games which allows you to program your fighting moves, enabling you to perform moves unlike any other competitor in any other martial arts game !

The Joystick Editor

If "Edit/Load Stick" was selected at Registration, the editor screen will be displayed, once the event has loaded from disk, as shown below. The names of the competitors from your school will appear



in the Editor Window, on the left of the screen (window 1 on the diagram below). The first person wishing to edit the joystick should move the cursor over his or her name and press fire.



1. EDITOR WINDOW

2. JOYSTICK ORIENTATION DIAGRAM

A. DISPLAY LIST OF PLAYERS IN EDITOR WINDOW

B&C. SCROLL FORWARDS (NEXT) AND BACKWARDS (PREVIOUS) THROUGH THE MOVES

D. CLEAR EDITOR WINDOW

E. GO TO COMPETITION

F. LOAD JOYSTICK EDIT FROM DISK

ICONS 1 - 4. SELECT MOVES 1 - 4 OF COMBINATION

G. SAVE JOYSTICK EDIT TO DISK

The principle behind the joystick editor is one of allowing you the flexibility to customise the joystick to develop your own personal fighting techniques. For each of the three events, there are up to 16 joystick positions which are available to be customised, either with single moves or with combinations of your own choosing.

There are eight positions to be utilised without the fire button pressed, and eight with the fire button pressed.

Those on the joystick with fire button pressed are referred to in the manual by compass references (e.g. N, NE, E, SE) for clarity.

Those on the joystick with fire button pressed are labelled xN, xNE, xE, xSE etc.

The Joystick Orientation Diagram

When the Joystick Editor screen is first displayed, the Joystick Orientation Diagram (window 2) shows that the joystick is centred. Move the cursor over the Joystick Orientation Diagram and press fire. Now when you move your joystick, you will see the Joystick Orientation Diagram change accordingly. You can move the joystick to any one of eight positions. These positions correspond to those labelled N, NE, E, SE, S etc.

If you press the fire button again without moving the joystick, you will see a red joystick button illuminated on the Joystick Orientation Diagram. (Pressing the fire button whilst the joystick is centred will toggle this button on and off). When the button is on, moving your joystick changes the Orientation Diagram in the same way as before. The positions



you are moving the joystick through now correspond to the eight positions labelled xN, xNE, xE, xSE, xS.

Selecting a position

Whilst holding your joystick in one of the sixteen positions, pressing fire again will lock onto that position. Once you have locked onto a position, moving your joystick will not alter the Joystick Orientation Diagram, the cursor will reappear on screen, and the move associated with the joystick position you are locked on to will be shown in the Editor Window.

The moves which first appear when a position is selected are the default moves. The name of the move is shown in the Editor Window, and the animation of the move may be viewed by moving the cursor over the Editor Window and pressing fire.

All the default moves are single moves rather than combinations. Each joystick position may be programmed to hold up to four moves to form a combination. As each default move is a single move, the "1" icon will be raised to show that this is the first move of a combination.

Practice selecting various joystick points and have a look at the animated moves before thinking about devising your own combinations. Once you have familiarised yourself with the layout of the editor screen, and the range of moves available, you will find that thinking up your own combinations is much easier.

You may view the entire range of moves available by two other means. Details of all the single moves available for each event can be seen on the Combat Reference Chart. Alternatively, select one of the joystick positions, and once a move is displayed, click on the "Next" or



"Previous" icons to scroll forwards or backwards through the range of moves available for that position, and then click on the main display window to watch the animation of the move.

How to Program the Joystick

To begin programming the joystick, select the position you wish to customise via the Joystick Orientation Diagram. The default move will be shown in the Editor Window. Use the "Next" or "Previous" icons to scroll through the moves available until you find the one you want to use. Then, if you wish to program a combination, click on the "2" icon and repeat the scrolling process for the second move of the combination. Up to four moves may be programmed to make a combination. You can check the animation of the combination at any time by clicking in the Editor Window. Any move within a combination may be deleted by selecting the corresponding number icon, and then selecting the icon labelled "CLR" to clear it from the Editor Window, removing it from the combination. If, for example, you delete the second move in a combination of three moves, the third move automatically then becomes the second move. Therefore, the effect seen in the Editor Window when a move is deleted may not be to clear the Window completely, but to replace the deleted move by the move which followed it in the combination.

Please note that certain joystick positions cannot be customised, as they are reserved for moves needed in every event. These are:



For all three events:

E = Walk Forwards

W = Walk Backwards

For Kung Fu and Kyo-Kushin-Kai:

xW = Turn Around

You do not have to program all available joystick positions. Those you do not program will be left with their default moves. However, positions may be cleared of all moves, leaving them blank. A full list of default moves can be found on pages 31 - 37 of the manual.

Loading and Saving Edited Joysticks

Once you have programmed your joystick, you may wish to save the moves for use the next time you play Oriental Games.

To do this, select icon G, "Save", and insert your blank formatted disk. A list of the sixteen available slots will then be displayed in the window. Select the slot you wish to save to, and press fire. A box will appear, into which you should type the name under which you wish the edit to be saved. For ease of identification, it is suggested that you type in your name. Simply pressing "Return" will insert your game name.

Once you have a named slot, you may use that slot to save edits for all three events. When you reload the edits, the computer will automatically recognise which event is being played next.

To load saved edits, select icon F, "Load", and insert your saved edits disk. The list of sixteen slots will be displayed in the Editor Window. Select a slot by highlighting it and pressing fire. The edit will then load.

一土坐土坐



Ending your edit

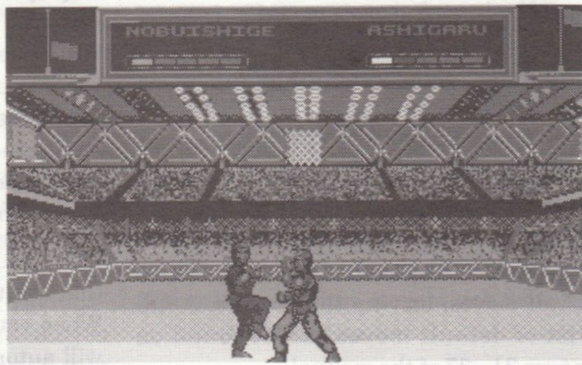
Finally, when you are satisfied with your programming, click on icon 'A' to display the list of names, from which another name can be selected to allow that player to customise the joystick for their own personal moves.

When all of the human competitors have finished using the joystick editor, click on icon 'E' to exit to the first event.

The draw for the event will be displayed, and the names of the competitors in the first bout will be highlighted.

The Fighting Display

The Fighting Display for the first bout will be displayed, as shown below;



The main window shows the arena and all the action, whilst the display across the top of the screen gives information about the fighters. Their names are shown and, if the fighter is computer controlled, his mood, ranging from Reckless, through Aggressive to Defensive. Above the top display are two



flags, one for each fighter. These show the Stamina levels of the fighters.

The Scoring System

The scoring system used in Oriental Games is displayed on the row of five lights, which are green at the start of a bout. When a fighter receives a scoring hit from his opponent, one of his lights will turn white. When the next scoring hit is received, the same light will turn orange. The third scoring hit will cause the light to turn Red. When all five lights have turned from Green, through White and Orange, to Red, the fighter has lost the bout.

In Kendo, each time a light becomes Red, the fighters part and bow, before restarting the bout. In Kung Fu and Kyo-Kushin-Kai, fighting is continuous.

Stamina Flags

As the competitors fight, they sap their stamina. As their stamina decreases, the flags move down the poles. When stamina is low, certain moves requiring a lot of energy may fail during execution. Stamina will increase if the fighter avoids making attacking moves for a while.

Computer controlled fights

When neither competitor in a bout is from your school, the information you receive about the fight depends upon the choices you made during the Registration process. You may have chosen to watch your opponents in the hope of learning something of their fighting style. Each computer controlled opponent has a distinct fighting style, incorporating their own favourite moves and combinations of moves. They will use similar actions in all of their bouts. If you feel that you have



seen enough of a particular fight, pressing fire will bring the bout to a swift conclusion.

You may have selected to receive Reports on the fights. (If you elected to watch the fights, you will also receive the report after the bout). Please see the section on Fight Reports below.

Fighters from your School

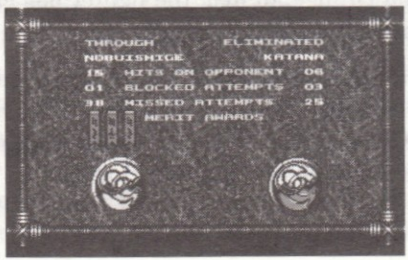
If you or one of your friends is about to fight, the fighting screen will be displayed, with the competitors at either side of the screen. Check which is you by looking at the names at the top of the screen. Then pick up the relevant joystick. Remember, Joystick 1 faces right, and Joystick 2 faces left. When both competitors are ready, they should press the fire button on their joystick.

If you have spent time using the joystick editor, you can, hopefully, remember your moves. If you are unsure, referring to pages 31 - 37 may help. Four basic moves will remain the same - 'E' or 'W' will move you left or right, and 'xE' or 'xW' will turn you around. (Kendo does not have the option to turn around).

When either you or your opponent's scoring lights have all turned Red, the bout is over, and you will receive the Fight Report

Fight Reports

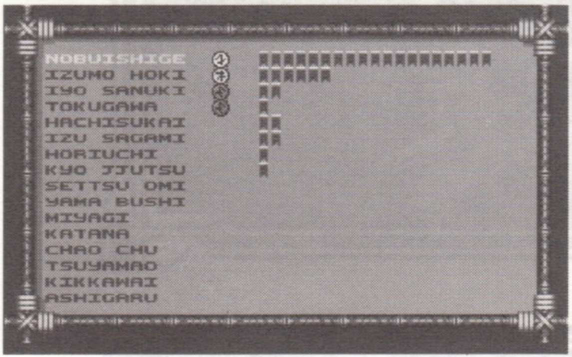
After each bout, a Fight Report is given. A typical report is shown below.



Details of Hits on Opponent, Blocked Attempts and Missed Attempts are given, along with any Merit Awards won. Merit Awards are gained for winning, winning by a large margin, and for having a good hit/miss ratio. Therefore the loser of a bout can still win a merit award if his hit/miss ratio is good.

If the fight was a semi-final or final, details of medals won are also displayed.

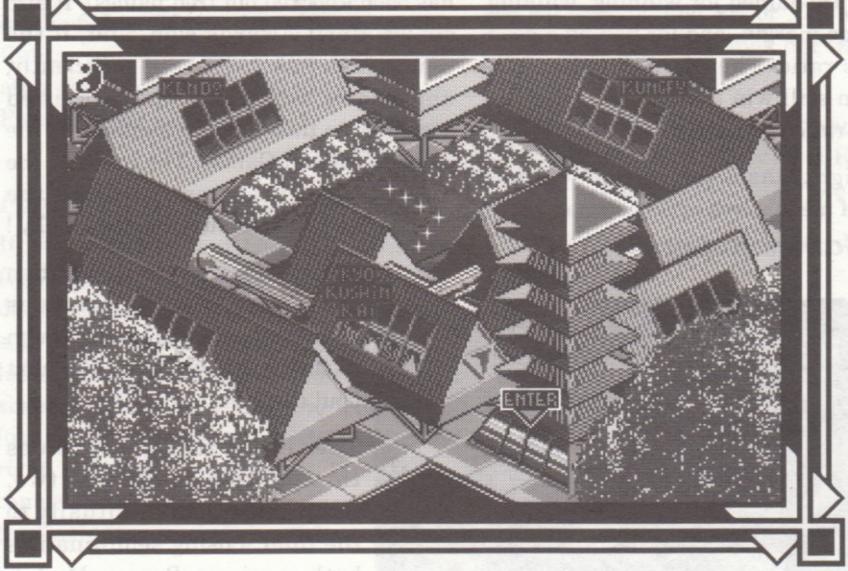
The Games Report



After a Fight Report, the Games Report is updated. This shows who is still in the current event (yellow names) and who has been knocked out (red names). It also shows Merit Awards won, and, if the competition has progressed sufficiently, any medals won. The names are listed according to their current standing in the overall Oriental Games. The name at the top of the list is currently leading the challenge for the Oriental Games Trophy !

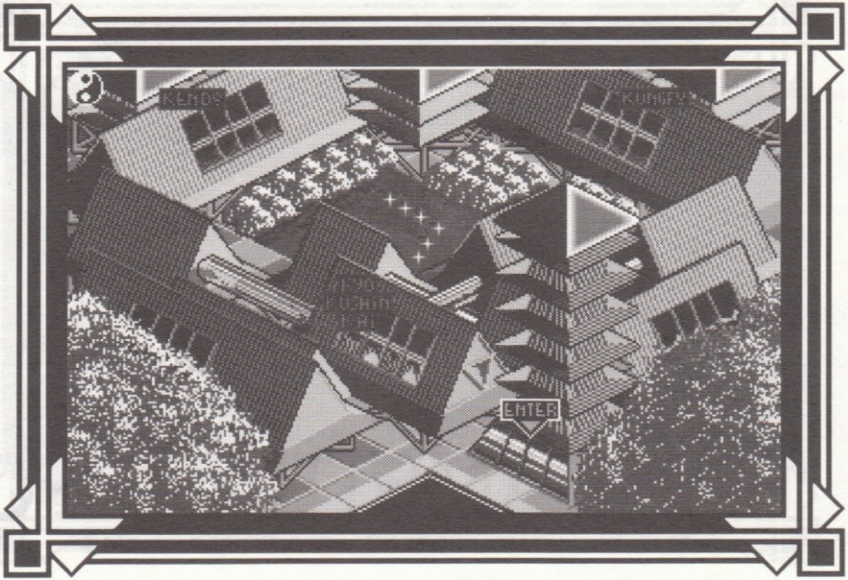
After the Games Report, the competition draw is shown, the previous winner's name will pass through to the next round, and the next bout can start.

The competition continues through rounds one and two, semi-finals, and eventually to the final. Losing semi-finalists both receive a Bronze Medal, whilst the losing finalist wins a


KENDO
KUNGFU
ENTER



AMSTRAD CPC


KENDO
KUNGFU
ENTER

LOADING INSTRUCTIONS

Load the game into your computer in one of the following ways;

Amstrad Cassette

Hold down the CNTRL key and press the small ENTER key. Please follow any on-screen prompts.

Amstrad Disk

Type "Run OG" then press ENTER. Please follow any on-screen prompts.

Start-Up

When the program has loaded, the Main Menu screen will be displayed, with four selectable options;

1. Number of Players
2. Enter Humble Name
3. Select Controls
4. Enter Oriental Games

The options are selected by pressing the relevant number on the keyboard.

Number of Players

Selecting this option allows you to input (via the numeric keys), the number of human players wishing to compete in the Oriental Games. Up to four players may enter. Pressing the 0 key returns you to the Main Menu.

Enter Humble Name

Selecting this option allows each player to input (via the keyboard) his or her name. Up to nine characters may be entered. If a player does not enter a name, he or she will be given a name by the computer.



Select Controls

Selecting this option allows each player to choose his or her preferred method of control and to define keys, in turn, via the following menu;

1. Define Keys

2. Joystick

3. See Controls

4. Next Player

0. Main Menu

Firstly, Player 1 selects either joystick (2) or keyboard control (1). If keyboard control is selected, he may then define which key he wishes to use for each of the following commands; Left, Right, Up, Down and Fire.

N.B. Only one player is allowed to select the joystick as his method of control. Once one player has selected the joystick, all other players must use keyboard control.

Your method of control, and defined keys, should be checked by choosing See Controls (3).

Once Player 1 has made his choices, selecting Next Player (4) will allow Player 2 to make his choices.

If Player 1 has selected joystick control, Player 2 must select keyboard control. If Player 1 has selected keyboard control, Player 2 may select either joystick or keyboard control.

N.B. If keyboard control is selected by more than one player, they must define different keys. No individual key may be selected by two players.

Repeat the selection processes until every player has made his choice.



ENTER THE ORIENTAL GAMES

When every player has finished entering his name and control information, selecting "Enter the Oriental Games" (4), from the Main Menu starts the action !

The sixteen competitors' names for the first event are shown in draw order, and the competitors in the first bout featuring a human fighter are told to get ready !

The fighting display then appears, with the two combatants facing each other. Above the arena is an information display, indicating the players' names and showing their portraits. Each player has a health bar and a score, and the points scored for each 'hit' are shown at the bottom of the information display.

The moves for each event are shown on pages 39 - 47 of the manual.

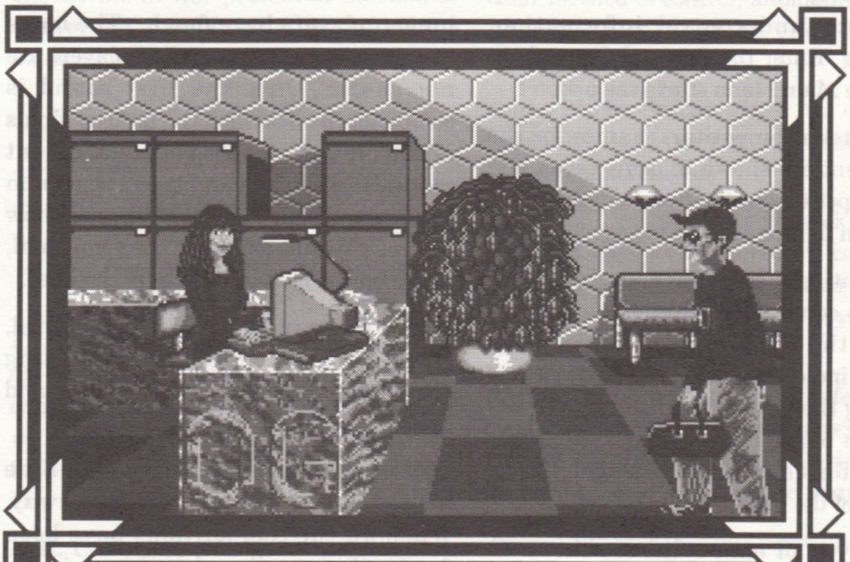
The bout is won by striking your opponent enough times to decrease his health bar to zero, or by scoring 1000 points.

The first round bouts continue until all human players have fought. The bouts between computer controlled players are not shown. Once the first round is complete, the draw for the quarter-finals is displayed, and the tournament continues. If no human players remain in the competition, the computer will show the results and draw for the semi-final, and then the names of those in the final.

When the tournament has been decided, the medals table is shown, indicating which fighters have won gold, silver and bronze medals.

The next competition must then be loaded, and fought in the same way. When all the competitions have been fought, the overall medal winners in the Oriental Games will be declared.





SPECTRUM



SPECTRUM VERSIONS

Loading Instructions

Load the game into your computer in one of the following ways;

Spectrum Cassette

Type LOAD "" and press ENTER. Please follow any on-screen prompts.

Spectrum Disk

Insert disk and select Loader. Please follow any on-screen prompts.

Start-Up

When the program has loaded, the Main Menu screen will be displayed, with four selectable options;

1. Number of Players
2. Enter Humble Name
3. Select Controls
4. Enter The Games

The options are selected by pressing the relevant number on the keyboard.

Number of Players

Selecting this option allows you to input (via the numeric keys), the number of human players wishing to compete in the Oriental Games. Up to four players may enter. Pressing the 0 key returns you to the Main Menu.

Enter Humble Name

Selecting this option allows each player to input (via the keyboard) his or her name. Up to nine characters may be entered. If a player does not enter a name, he or she will be given a name by the computer.



Select Controls

Selecting this option allows each player to choose his or her preferred method of control and to define keys, in turn, via the following menu;

1. Define Keys

2. Kempston

3. See Controls

4. Next Player

0. Main Menu

Firstly, Player 1 selects either Kempston joystick (2) or keyboard control (1). If keyboard control is selected, he may then define which key he wishes to use for each of the following commands; Left, Right, Up, Down and Fire.

N.B. Only two players are allowed to select the Kempston joystick as their method of control. Once two players have selected the joystick, all other players must use keyboard control.

Your method of control, and defined keys, should be checked by choosing See Controls (3).

Once Player 1 has made his choices, selecting Next Player (4) will allow Player 2 to make his choices.

Player 2 may select either Kempston joystick or keyboard control.

N.B. If keyboard control is selected by more than one player, they must define different keys. No individual key may be selected by two players.

Repeat the selection processes until every player has made his choice.

ENTER THE ORIENTAL GAMES

When every player has finished entering



his name and control information, selecting "Enter the Oriental Games" (4), from the Main Menu starts the action !

The sixteen competitors names for the first event are shown in draw order. Once you have pressed fire, the competitors in the first bout featuring a human fighter are told to get ready !

The fighting display then appears, with the two combatants facing each other. Above the arena is an information display, indicating the players names and showing their portraits. Each player has a health bar and a score, and the points scored for each 'hit' are shown on the judges table in the fighting display.

The moves for each event are shown on pages 39 - 47 of the manual.

The bout is won by striking your opponent enough times to decrease his health bar to zero, or by scoring 1000 points.

The first round bouts continue until all human players have fought. The bouts between computer controlled players are not shown. Once the first round is complete, the draw for the quarter-finals is displayed, and the tournament continues. If no human players remain in the competition, the computer will show the results and draw for the semi-final, and then the names of those in the final.

When the tournament has been decided, the medals table is shown, indicating which fighters have won gold, silver and bronze medals.

The next competition must then be loaded, and fought in the same way. When all the competitions have been fought, the overall medal winners in the Oriental Games will be declared.

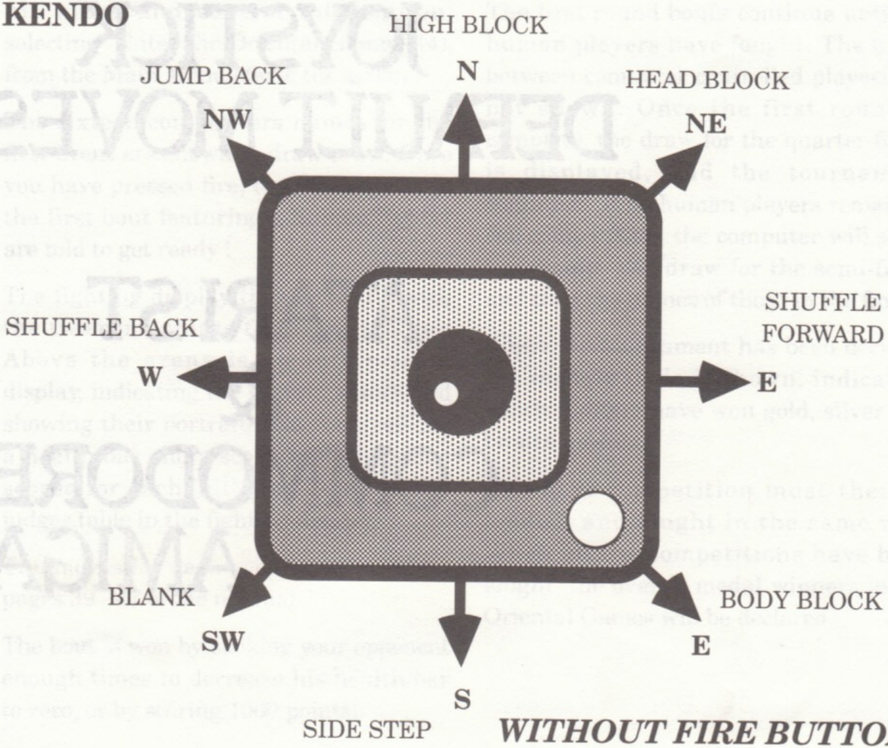


JOYSTICK DEFAULT MOVES

ATARI ST & COMMODORE AMIGA

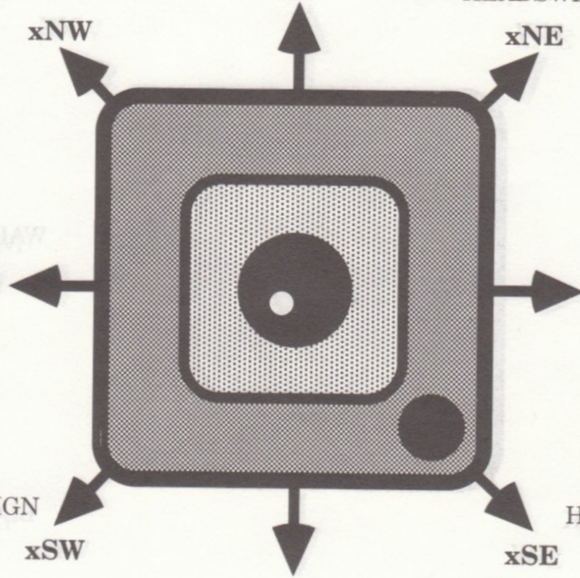


KENDO



WITHOUT FIRE BUTTON

KENDO

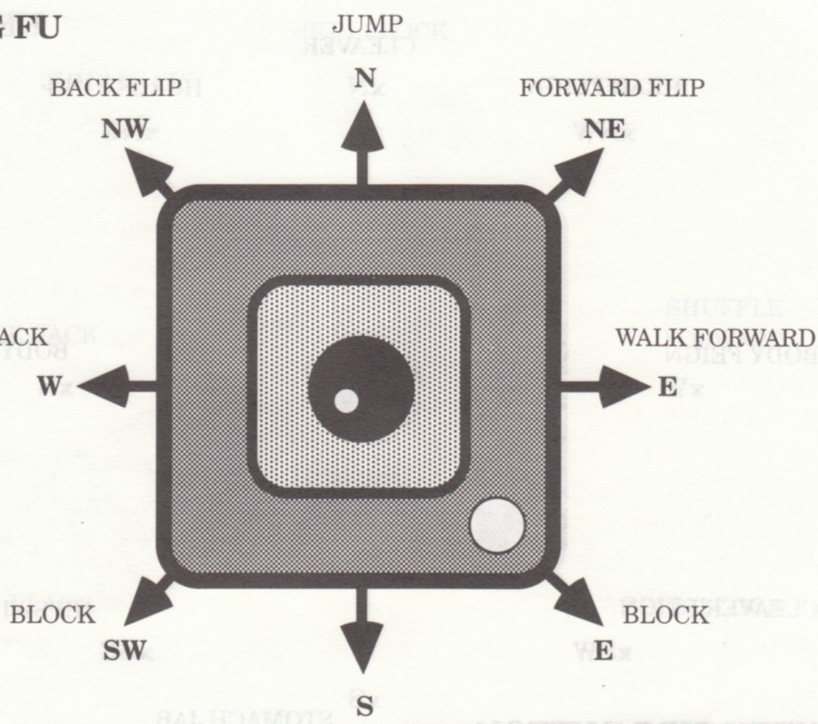


WITH FIRE BUTTON

土坐土坐



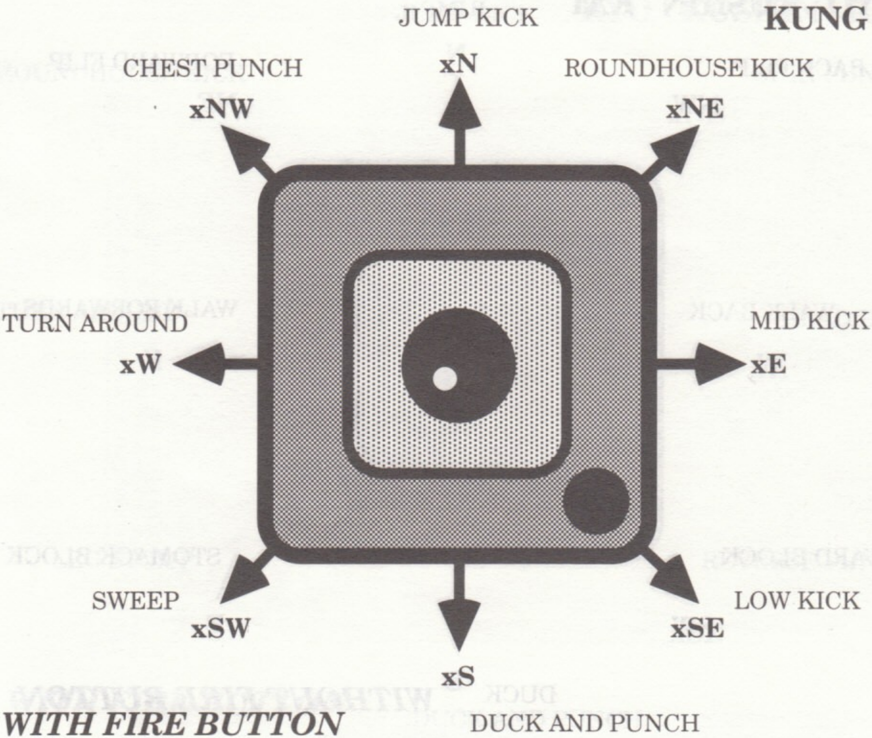
KUNG FU



WITHOUT FIRE BUTTON



KUNG FU

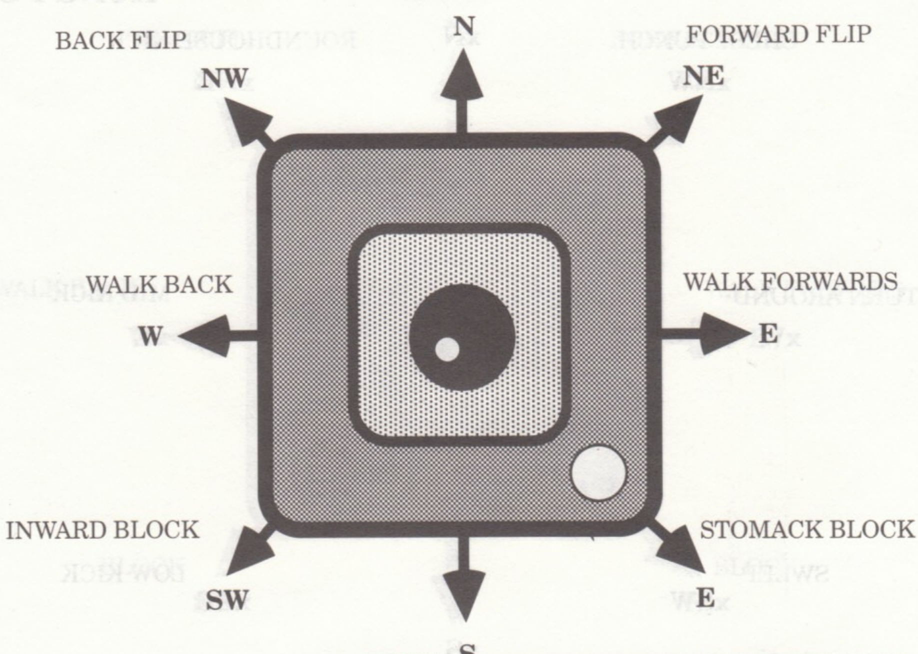


WITH FIRE BUTTON

一土坐土坐



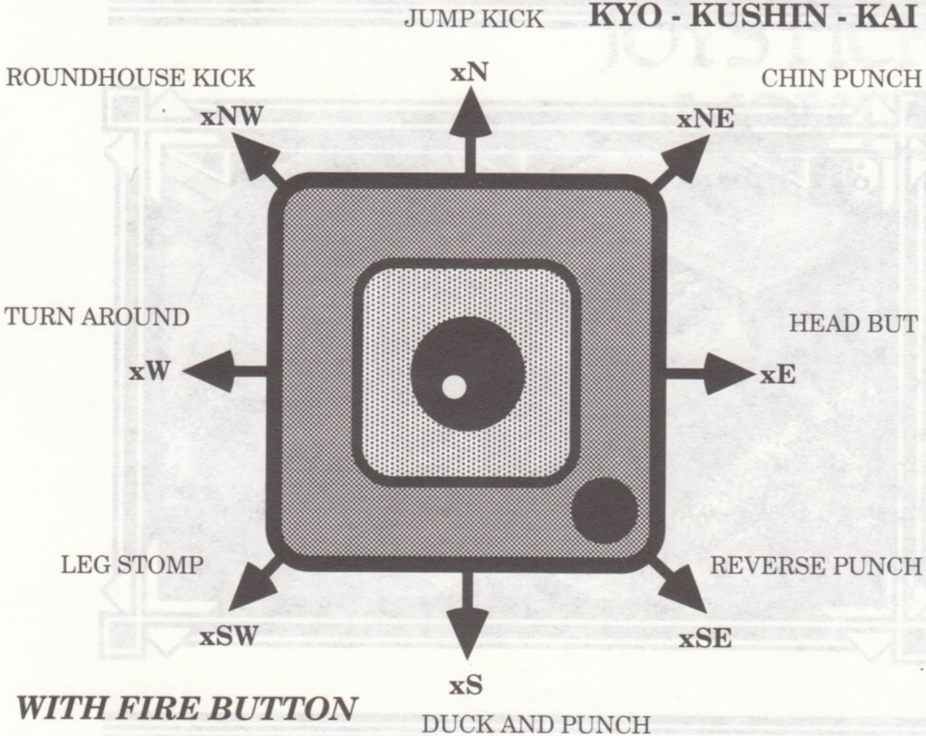
KYO - KUSHIN - KAI



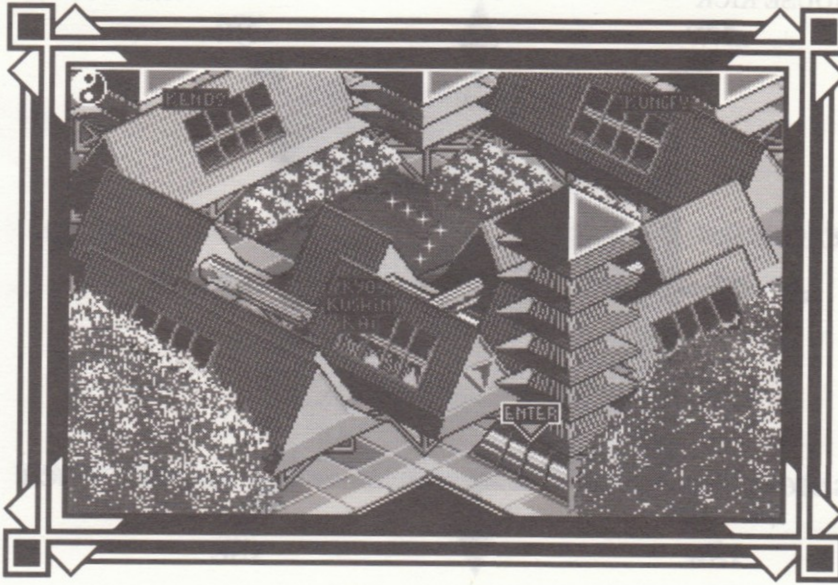
WITHOUT FIRE BUTTON



KYO - KUSHIN - KAI



WITH FIRE BUTTON


ENTER

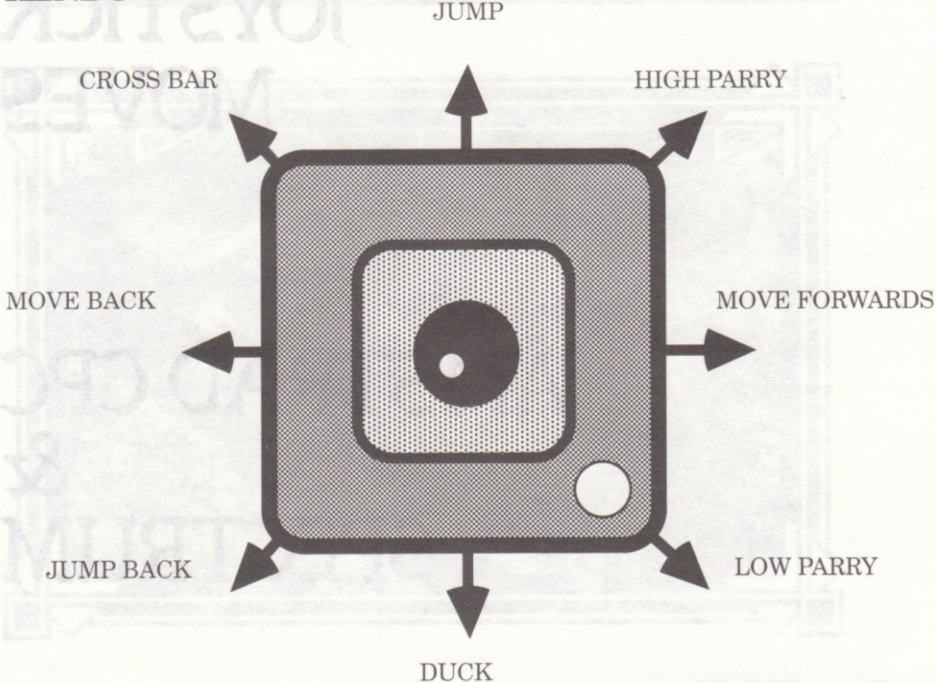


JOYSTICK MOVES

AMSTRAD CPC & SPECTRUM

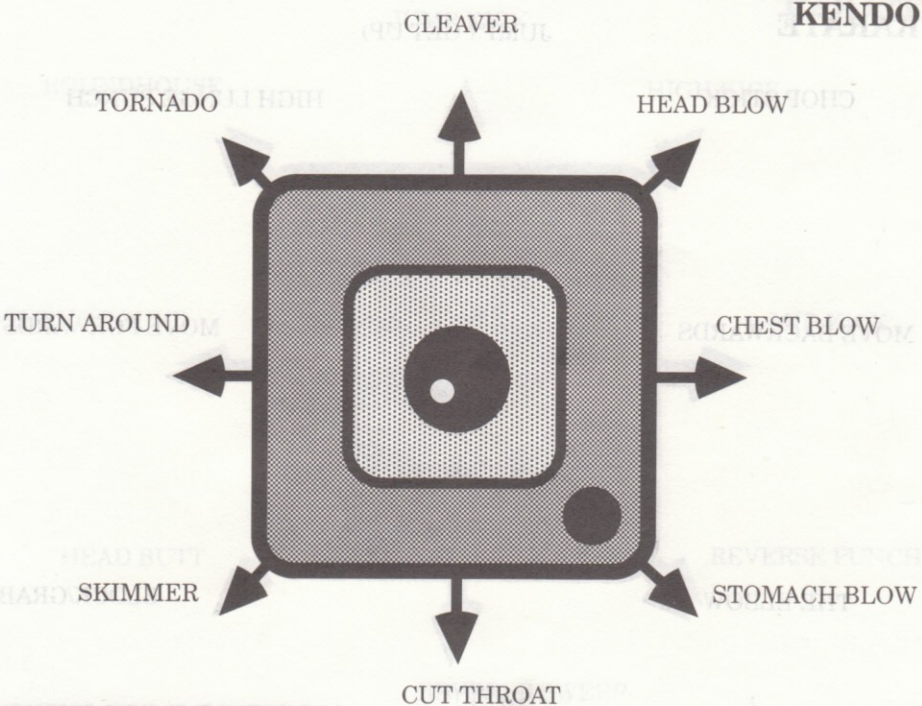


KENDO



WITHOUT FIRE BUTTON

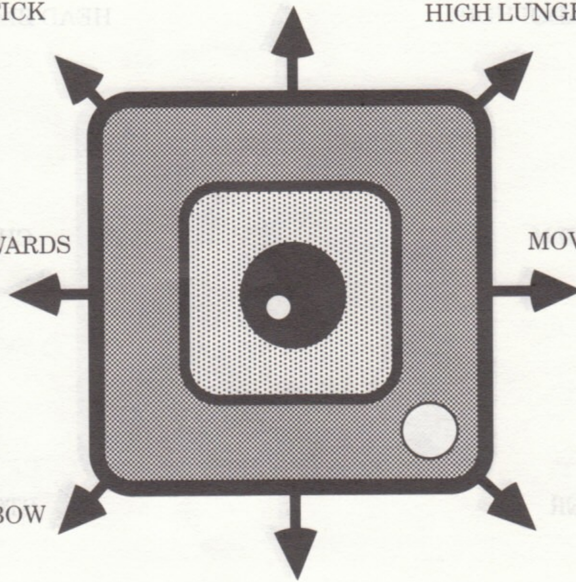
KENDO



WITH FIRE BUTTON

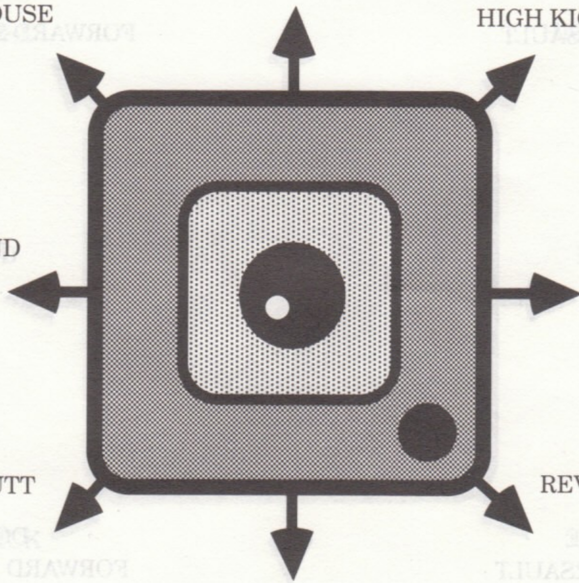


KARATE



WITHOUT FIRE BUTTON

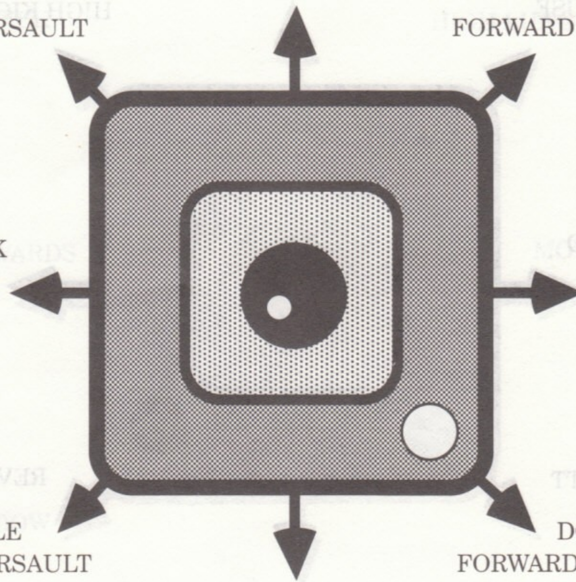
KARATE



WITH FIRE BUTTON



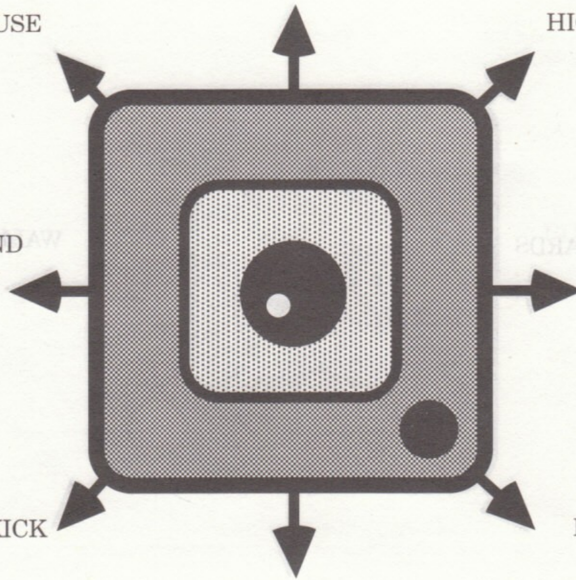
KUNG FU



WITHOUT FIRE BUTTON



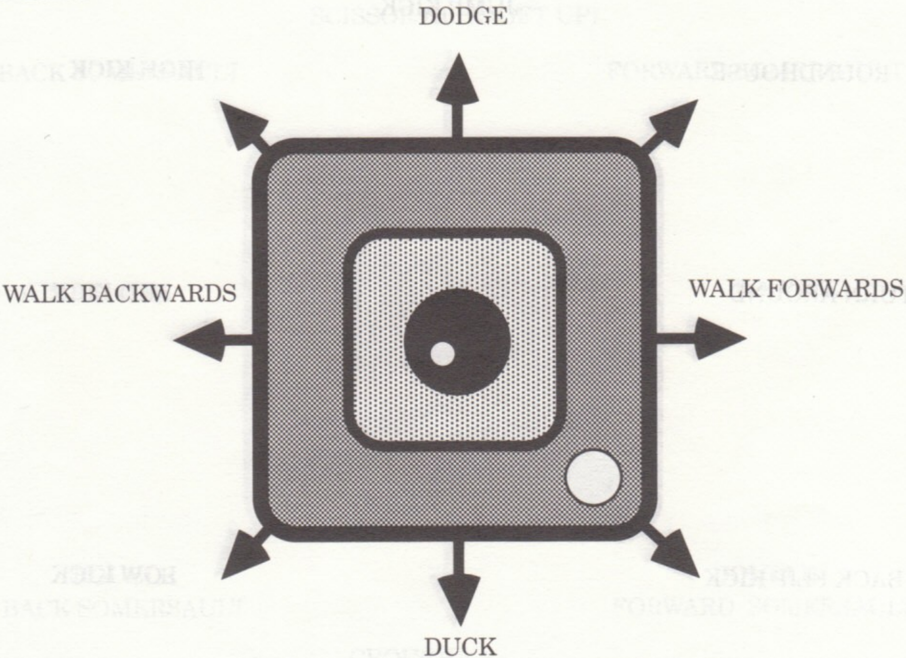
KUNG FU



WITH FIRE BUTTON

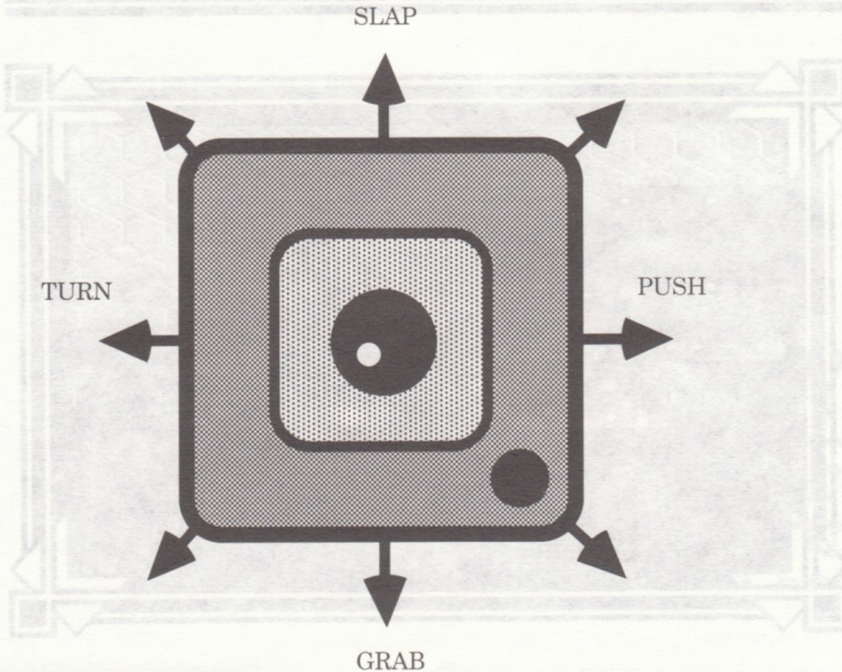


SUMO



WITHOUT FIRE BUTTON

SUMO



WITH FIRE BUTTON





HISTORY OF THE EVENTS







Kendo

Modern Kendo is a Japanese martial art, in which competitors fight with bamboo shinai, in a form of fencing. Kendo means 'way of the sword'. Like other traditional martial arts, Kendo entails much that is deeper than just competitive sport, and its students are disciplined to remember that they are joining a society that tries to follow a very ancient training whose rigours they accept for the moral values that lie behind them.

The History of Kendo

For the Samurai Warrior, the sword represents his soul, which was to be guarded until death. If a stranger were to touch a Samurai's sword without permission, even accidently, they were put to death. For another Samurai to touch the sword was to issue a challenge to duel. Ancient training in fencing schools was designed to teach warriors the techniques needed for battle. Real swords were not used in practice sessions, to reduce the danger of injury. Instead, they used a piece of hard red oak, designed to have the size, weight, balance and feel of a real sword. The dummy weapon, called a bokken, unfortunately proved lethal in its own right on occassion, and so a lighter sword, constructed from bamboo was devised. Four pieces of bamboo were shaped, fitted together and covered in animal skin. These weapons are approximately a metre in length, and can be manoeuvred far more quickly than the original



longsword, making modern techniques somewhat different to those used historically.

This form of Kendo proved immensely popular, and commoners were encouraged to practice at newly formed dojos. This rapid spread in interest was, however, limited as no standard rules had been issued to cover the length of shinai and forms of protection allowed, or those target areas to be attacked. Eventually legislation was introduced, and a points scoring system developed to open up competition between schools. Practitioners were still constantly reminded of the self-discipline which is an integral part of Kendo, and the Japanese Government introduced the teaching of Kendo as a compulsory subject in schools and colleges. A worldwide Kendo body was set up to control competition, and continental and world championships began.

The most famous Japanese swordsman was Miyamoto Mushasi. Mushasi was a warrior whose pursuit of enlightenment through Kendo brought him the name "Kensei" or sword saint. At the age of 30, he had fought and killed over 60 men. Once he overcame one obstacle, he sought another challenge. He was convinced of his own invincibility, and developed a philosophy in his twilight years called 'Go Rin No Shoor', or Book of Five Rings. His thoughts were written as a book which has been hailed in Japan as a classic text. Today, millions of Japanese, and



especially top-earning businessmen follow his philosophy as a strategy for life. Just before his death in 1645, he wrote "When you have attained the way of strategy there will not be one thing which you do not understand."

Kendo Armour

When training or fighting in competition, Kendoka wear protective armour called bogu, consisting of a breastplate called the do , gaunlets called kote , a lower waist protector, tare , and a heavy steel helmet of 3 kilograms, called a men. The armour costs £ 300 for the most basic outfit, which is traditionally completed by a split skirt or hakama.



Basic Movements

Kendoka need to be at the peak of physical fitness, in order to survive the crashing blows of the shinai. The armour is heavy, and light-footedness is neccessary to dodge blows and strike the opponent quickly. Like other martial arts, Kendo has a series of basic, disciplined moves which are strung together to make deadly manoeuvres.

Armed with a shinai, the student is encouraged to repeatedly attack a senior grade, to encourage aggression and correct stance. The blows are accompanied by high-pitched shouts, or Kiai, from the aggressor, who uses the shouting to focus his power. He will shout "Men !" if attacking the head, "Do!" if attacking the breastplate

and "Kote!' if striking the gloves. The exact sound of the shouts vary from school to school, and are unique to each.

For a score to be awarded, the form of the blow must be correct. For example, a blow to men will be followed by the attacker trotting past his opponent in a particular style. His opponent may well crash his shinai down upon the aggressors head, showing that he felt the original blow to be invalid, as it was not executed with correct form.

Grades in Kendo are not shown by a system of coloured belts; the elementary, or 'Kyu' grade students wear a white tunic jacket. When an exponent of Kendo reaches the first grade of black belt, or dan grade, he may wear a dark tunic jacket. However, this grade is not recognised as particularly distinguished. It merely signifies that the student has learn the basic skills, and is now ready to develop his techniques through practice.

In free practice, two kendoka begin by facing each other and crouching. The tips of the shinai are brought together in a symbolic gesture, and then parted. The kendoka then stand apart and point their shinai towards each others men, for the fight to begin.

An attack may be launched using any one of the classic cuts, or 'tsuki' , a thrust with a straight shinai up towards the throat of the opponent. The cut must be of good form to score – that is,



striking the scoring area directly and without deflection, using correct techniques, and incorporating a proper follow through.

Certain techniques developing in Kendo are criticised by the fathers of Kendo, for they take the sport away from the original art of sword fighting. One such technique is the locking of the elbows as the shinai stikes the men. In swordfighting, the elbows should be loose, but the wrists grip tightly, in order to inflict maximum damage.

In battle, kendoka are never passive, but they may wait and attack simultaneously, looking for the final opening through which to thrust a killer blow, arising from the pressure under which the opponent is placed.

Another technique involves 'open-mind' attacking, where no preconceived combinations are employed which may be easily thwarted. Perhaps the deadliest tactic is to forestall an opponents attack by engaging him fiercely as he is about to launch it. This requires a detailed study of an opponent, so that the kendoka may differentiate between true attacks and diversionary feints. 'Kendo', it is said, 'is ferocious warfare; it is not merely an excercise.'



KUNG FU

THE HISTORY OF KUNG FU

Kung Fu, like other Chinese martial arts, has certain underlying principles and commonly occuring themes, revolving around philosophies based on nature, cosmology and, fundamentally, religion. Techniques used in fighting have been developed from those in mammals, birds and insects, and movements used are representative of the flowing of the tides. Attainment of salvation by the nurturing of harmony in mind and body are central to the religions of Buddhism and Taoism, and it was from the Buddhist Shaolin Monastery in Honan Province, northern China that most of the Kung Fu practised today originated.

According to legend, the son of King Sugandha of India, having renounced his birthright, had become a travelling monk, pursuing truth and knowledge across the Himalayas. When he reached Shoalin, Bodhidharma found the monks to be thin and hungry, and so began to give them a series of 18 excercises to regain fitness, by conditioning the body and developing the mind, by the teachings of Buddha. This Shaolin temple became the birthplace the Zen philosopy, and the monks were famous as exceptional fighters. Their undoubted ability to kill with bare hands was only used in life or death situations,



upholding their beliefs of the sanctity of all forms of life.

Through the ages, the 18 original excercises were expanded up to 170, which were classified into five distinct styles; tiger, crane, leopard, snake and dragon. The mastering of all the Kung Fu skills by a monk at Shaolin allowed him to leave the temple, but only after he had proved his ability by trial in which failure meant death. The climax of this trial involved the monk removing a hot, smouldering metal urn, which blocked his exit from the temple. Its weight meant that the monk had to grasp the sides of the urn, covered in dragon carvings, with his forearms, branding them with the mark of the dragon in the process, which signified to others his mastery of Kung Fu.

The learning of Kung Fu, and its practice, developed schools that were run along family lines. The teacher (sifu) was a father figure to his sihings (advanced students), who in turn were seen to be elder brothers to the novices. By instilling self-discipline by this stuctured system, the students were encouraged to sacrifice all in pursuit of excellence in Kung Fu.

The Two Schools of Kung Fu

Chinese Martial Arts are generally approached in two distinct ways: internal or external. The internal schools, emphasising the metaphysical and philosophical aspects, are



usually considered defensive and passive. The external schools stress power strikes, hand and body movements, and the use force in an aggressive approach.

THE EXTERNAL (HARD) SCHOOL OF KUNG FU

Differing styles of Kung Fu, estimated to number in excess of 1500, together contain every possible combination of defensive and offensive ploys. Each practitioner believes that his system is best, and many styles are guarded with much secrecy in China. There is much secret fighting between rival schools in Hong Kong in an attempt for supremacy. In reality, each style has its merits, but there is no one ultimate style of Kung Fu.

Hung Gar Chuan

One of the most popular external styles is hung gar chuan, developed from the Shaolin system. Hung was its originator, gar means 'family', and chuan means 'fist'. Low, strong horse stances are emphasised, and novices must adopt this crouching stance practicing punching for three hours a day for three years, before passing on to advanced techniques. Hung gar chuan incorporates a thrust punch which always results in a knockout.

PRAYING MANTIS OR TONG LONG

The praying mantis system was devised by a Kung Fu master named Wang Lang, as the only



way to defeat the monks of the Shaolin temple. He had tried unsuccessfully many times to defeat the monks, and was one day resting under a tree, watching a grasshopper and praying mantis fighting. The grasshopper had advantages of size and strength, but was still outmanoeuvred and defeated by the mantis. Wang Lang memorised every movement made by the mantis, and devised a fighting system based on it, with which he was able to defeat the monks. The distinctive movement is that of the hook shaped mantis-hand, resembling the doubled-up forelegs of the insect, and quick footwork based on the long-legged mantis' hops.

CHOY LEE FUT

Chan Heung developed a style called Choy Lee Fut, which he popularised in the United States by opening a Kung Fu Kwoon (school) in San Francisco. Exponents of the style run straight at an opponent, attacking with a flurry of overpowering hooks and uppercuts. The style uses grabbing, seizing and punching in an all encompassing whirlwind.

WING CHUN

Not all styles were developed by men. A nun called Yim Wing Chun devised the best known of all styles, when she spurned emphasis on power movements for that of economy of movement. Wing Chun, meaning beautiful springtime, concentrates on defence of a centre line running through the



body where all the vital organs lie. This brutally effective combat system uses the opponent's energy to redirect an attack, and turn it against him. The style was popularised by the late Bruce Lee in the box-office smash film "Enter the Dragon".

The Internal (Soft) Schools of Kung Fu

Chang Seng Feng was a taoist monk in thirteenth century China who developed a new, softer approach to Kung Fu. By studying a fight between a crane and a snake, he noticed that the crane's attacks were outmanoeuvred by the wriggling snake. When the serpent attacked, the crane flew into the trees. Force was not met with force, but by yielding, the creatures became stronger. He believed that superior power was not enough to defeat an opponent, and force was best overcome by not fighting it at all. Through tranquility, internal energy was built up and not wasted on external energy which could not be successful in battle.

Tai-Chi Chuan

Tai-chi, often called moving meditation, is one of three major internal school styles. Its movements are based on self-defence and inner harmony, uniting mind and body on a higher plane. It is based on the principles of the I-Ching philosophy by Lao Tzu, and involves continuous movement as the practioner constantly strives to move forward, in a flowing movement.



In combat, the body is relaxed but has inner hardness, waiting for the opponent to move before harnessing their strength to repel the force back with added power.

PA-KUA

Also derived from the I-Ching, Pa-Kua is based on a circle surrounding eight compass points. If you can defend yourself from these directions you will be totally covered, and exponents often deflect blows before quickly moving around oppenents in a circle to retaliate.

HSING-I

The least common of the internal arts, it stresses the complementary principle of hard and soft, so that when you strike, you strike with both mind and fist. The five basic movements are based on the five Chinese elements of water, fire, earth, wood and metal.

KUNG FU FACTS

THE DEATH TOUCH

If the body is struck in a certain place, in a certain manner, at a certain time of day, masters of Kung Fu believe that a chain reaction will start which delays the effect of the blow for up to several months, eventually causing death. This touch is known as dim mak. Few masters possess full knowledge of its workings, and none of them will reveal the secret.

THE LION DANCE

The Chinese New Year falls in early February, and is a time of



great festivity and celebration. A central part of the carnival is the performance of the lion dance. The lion is regarded by the Chinese as a symbol of prosperity and good fortune, and tradition states that the only people allowed to perform the lion dance are Kung Fu masters. No Kung Fu system incorporates the lion, as it is seen as a peaceful, friendly creature, enshrined in statues all over China.

CHI

One of the most spectacular sights in a martial arts display is the breaking of solid objects such as house bricks. The Kung Fu master must summon up powerful unseen forces within him, called Chi. The development of Chi energy is a fundamental part of nearly every Kung Fu style. Many make it their lifes work to cultivate this internal strength, a study known as chi-gung. It not only gives phenomenal strength – it also gives good health, improves blood circulation and delays ageing. It is essentially focused on breathing excercises. A master can direct this inner strength to any part of his body instantaneously, either to radiate heat or make the skin impenetrable. Demonstrations have seen meat cleavers swung at a chi-gung master's skin, only to strike without penetration. Breaking bricks, walking on glass and fire, or jumping on a bed of nails are all acheived by immense concentration and training which enables the summoning of the chi.



WU SHU

More than a hundred million Chinese perform a style of Kung Fu every day as part of the school curriculum. This is known as Wu Shu. Wu Shu is regarded as a cultural sport-form, involving boxing and grappling and study of the use of weapons. No one ever gets hurt - it is more of a performance than combat. With colourful uniforms and ornate weapons, Wu Shu is often what Chinese regard, incorrectly, as Kung Fu.

IRON PALM

A lethal specialized technique within Kung Fu is Iron Palm - killing with a single blow. Masters condition their whole arms through years of training, involving punching bags filled with sand, then pebbles, and finally lead shot. A special ointment called dit da jow is used for hand conditioning. It is a secret recipe handed down from generation to generation, which is concocted and heated for external application. It helps internal injuries and skin bruising, whilst strengthening the tissues of the hand.



SUMO

There is no other sport like Sumo. It is only practised in Japan, despite recent interest from other western countries, is over 2,000 years old, and is steeped in the Shinto religion.

The first ever sumo match was between the god Takemikazuchi and the leader of a rival tribe. Japanese legend has it that Takemikazuchi was victorious – what become of the other contestant is not clear, but the ritualistic fights, called sumai, were often fought to the death.

Modern Sumo wrestling attracts huge crowds to the six annual tournaments held in the main cities of Japan, the most prestigious of which are held at the Kokugikan, in Kuramae, Tokyo. It is a vast down-town area, with much of the colour and life of eighteenth-century urban society preserved. The enthusiasm of the Japanese public for their sport is phenomenal, indulging fully in the ritual and ceremony of a Sumo competition.

On arrival, spectators are greeted by an attendant in the baggy trousers gathered at the knee and the short coat of a former artisan costume, who takes tickets and looks after spectators throughout the tournament. Sumo stadia usually have museums which spectators may visit before the wrestling, detailing the history of the sport and cataloguing past champions. The most privileged



guests are granted an audience with one of the recent champions, now retired, who act as referees. Such introductions occur behind the scenes near to the dressing-rooms in large tatami-mat rooms in which the great men hold court.

As the time draws near for the matches to begin, the spectators are taken to their reserved section of matting in the arena itself. Everything is done in traditional style; there are no chairs. But there are plenty of diversions in addition to the tournament proper. The attendant brings beer and saki, sembei or savoury busicuits, and a complete Japanese meal. Finally, visitors are given an omiage, a complimentary present of a blue and white porcelain jar and bowl to take away. All of these extras are included in the ticket price, which is high.

The focus of everyone's attention are the fighters themselves. Sumo wrestlers are usually huge man mountains, and is the only body contact sport where there are no weight groups. Sumo wrestlers compete on a circular dirt mound, called a dohyo, which is 15 feet in diameter, surrounded by padded mats and often raised above the ground on sacks of rice-straw. The fighting area is sometimes surmounted by its own seperate roof in the style of a Shinto shrine.

Sumo's close association with Shinto is reflected through every aspect of the sport. Sumo wrestlers are very superstitious,



and dedicated the fights to the gods. The referee wears a formal costume and a priest's hat, and before each bout the contestants throw a handful of salt into the ring, the remnant of a purification rite.

The proceedings open with the formal entry of the wrestlers and their parade around the ring. Their costume is minimal, consisting of a heavy, tightly knotted silk loincloth, called a mawashi, which is ten feet long and two feet wide. Their hair is eloborately tied into a bun. For the parade they also wear a decorated apron and a thick belt of twisted straw-rope.

The minor bouts come first, and as the day wears on more experienced wrestlers compete, until the culminating bouts of the champions and grand champions. Although a bout may only take a few seconds, the formality and rituals surrounding each match can seem endless. Each wrestler, weighing well over 16 stone (over 100 kilos), faces his opponent and glares at him. They squat and rise, flexing their muscles, transferring their weight to one leg whilst raising the other leg high into the air. The purpose of this display is two-fold; to banish evil spirits from the ring, and to summon up the required concentration of mind and body. Either contestant is entitled at this point to break off by turning away, and his opponent may not attack him. Most take full advantage of the time allowed for the preliminaries - indeed,



the referee will not start the contest until the fighters breathing has become as near to synchronous as possible. However, by one of 48 classical throws, matches are usually decided in the blink of an eye – there is no right of protest for the wrestlers – the referee's decision is final. A contestant loses immediately if any part of his body, except the soles of his feet, scrapes or lands on the surface of the dohyo, or he is forced out of the unfenced ring. There are also never tied matches. In the case of a close contest, a re-match is ordered.

Modern Sumo wrestlers are all professionals, earning considerable sums of money near the top of the profession. They also attract huge cult following at matches, and often in the streets of Japan. Sumo wrestlers retire early, and were often thought to die young, but many live long to become referees. Unlike other Japanese martial arts, Sumo has not enjoyed great popularity in the West – but its grip on the Japanese people is tightening.



CREDITS

Publisher - Paul Hibbard

Development Manager - Tim Roberts

ST and Amiga Programming - Kevin Buckner

Spectrum and Amstrad CPC Programming - Source the Software House

Quality Control - Sam Reeves

Documentation - Rob Davies

Packaging & Manual Design - Julie Burness

Combat Guide & Packaging - Karen Wilson

From an original game idea by David Bishop

MicroProse France, 6/8 Rue de Milan, 75009. Paris. Tel: (1) 45 26 44 14
Unit 1, Hampton Road Industrial Estate, Tetbury, Glos, GL8 8LD. Tel: 0666 504326